



ATAR course examination, 2023

Question/Answer booklet

MUSIC: JAZZ

Please place your student identification label in this box

WA student number: In figures

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In words

Time allowed for this paper

Reading time before commencing work: ten minutes

Working time: two and a half hours

Materials required/recommended for this paper

To be provided by the supervisor

This Question/Answer booklet

Score booklet

Personal listening device (PLD) PLD number

Headphones

Number of additional
answer booklets used
(if applicable):

To be provided by the candidate

Standard items: pens (blue/black preferred), pencils (including coloured), sharpener,
correction fluid/tape, eraser, ruler, highlighters

Special items: nil

Important note to candidates

No other items may be taken into the examination room. It is **your** responsibility to ensure that you do not have any unauthorised material. If you have any unauthorised material with you, hand it to the supervisor **before** reading any further.

Structure of the examination

The Music ATAR course examination consists of a written component and a practical (performance and/or composition portfolio) component.

Structure of this paper

Section	Number of questions available	Number of questions to be answered	Suggested working time (minutes)	Marks available	Percentage of written examination
Section One Aural and analysis	7	7	50	57	36
Section Two Cultural and historical analysis					
Part A: Analysis	1	1	55	12	11
Part B: Short response					
(i) Compulsory area of study	1	1		20	11
(ii) Non-compulsory area of study	1	1		15	12
Section Three Theory and composition	3	3	45	35	30
Total					100

Instructions to candidates

- The rules for the conduct of the Western Australian external examinations are detailed in the *Year 12 Information Handbook 2023: Part II Examinations*. Sitting this examination implies that you agree to abide by these rules.
- Write your answers in this Question/Answer booklet preferably using a blue/black pen. Do not use erasable or gel pens.
- The examination is structured as follows:

Section One: Common to all contexts and contains questions that require you to listen and respond to a selection of music excerpts.

Section Two: Context-specific and comprises two parts: Part A and Part B.

Part A: contains one question based on the compulsory area of study that requires you to listen to a music excerpt and respond to the score provided.

Part B(i): contains one question based on the compulsory area of study and score/s from the correlating designated works.

Part B(ii): contains one question based on the non-compulsory area of study and the correlating designated works. If your response is based on the compulsory area of study, a 25% penalty will be applied.

Section Three: Context-specific and contains theory questions and composition tasks.
- You must be careful to confine your answers to the specific questions asked and to follow any instructions that are specific to a particular question.
- Supplementary pages for planning/continuing your answers to questions are provided at the end of this Question/Answer booklet. If you use these pages to continue an answer, indicate at the original answer where the answer is continued, i.e. give the page number.
- The Score booklet is not to be handed in with your Question/Answer booklet.

See next page

Section One: Aural and analysis**36% (57 Marks)**

This section has **seven** questions. Answer **all** questions. Write your answers in the spaces provided.

Supplementary pages for planning/continuing your answers to questions are provided at the end of this Question/Answer booklet. If you use these pages to continue an answer, indicate at the original answer where the answer is continued, i.e. give the page number.

Suggested working time: 50 minutes.

Question 1: Interval recognition**(2 marks)**

For copyright reasons this sound recording is not available on the Authority website. Source of music excerpt: Miranda, L. (c. 2008–2015). We Know [Recorded by the Original Broadway cast of Hamilton]. On *Hamilton (Original Broadway Cast Recording)* [Album]. Hamilton Uptown, LLC. (2015). Retrieved June, 2023, from <https://open.spotify.com/track/1DLfR4MOFLYbV6v3xrmWa8> [Digital timing reference 00:11–00:34]

There are two prominent, recurring melodic intervals that form the accompaniment to the voice. One is located in the bass part and one in the synthesiser part. Name the **two** intervals.

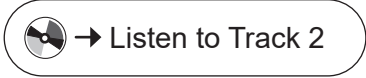
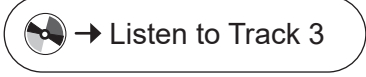
Instrumental part	Prominent recurring interval
Bass	
Synthesiser	

See next page

Question 2: Recognition of tonality and modulation

(4 marks)

For each of the following excerpts, circle the **tonality** at the beginning of the track, and the **modulation** that is evident by the end of the track.

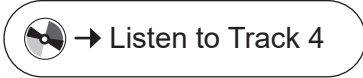
	Tonality at the beginning of the track	The modulation evident at the end of the track
	<p>major</p> <p>minor</p>	<p>to the relative major</p> <p>to the relative minor</p> <p>to the dominant</p> <p>to the sub-dominant</p> <p>no modulation</p>
	<p>major</p> <p>minor</p>	<p>to the relative major</p> <p>to the relative minor</p> <p>to the dominant</p> <p>to the sub-dominant</p> <p>no modulation</p>

For copyright reasons this sound recording is not available on the Authority website. Source of music excerpt: Philadelphia Brass Ensemble. (1967). O Come, O Come, Emanuel. On *A Festival of Carols in Brass* [Album]. Columbia Masterworks. Retrieved May, 2023, from <https://open.spotify.com/track/7yDtA43RJOWhIPOsjKPMwO> [Digital timing reference 00:00–00:29]

For copyright reasons this sound recording is not available on the Authority website. Source of music excerpt: Parker, C. (1945). Now's the Time [Recorded by The Charlie Parker Quartet]. On *Now's the Time: The Genius of Charlie Parker #3* [Album]. UMG Recordings. (1952). Retrieved June, 2023, from <https://open.spotify.com/track/0cvA7oe0YMEOI5L017P9lq> [Digital timing reference 00:00–00:50]

Question 3: Rhythmic dictation**(12 marks)**

Listen to Track 4 **and/or** Track 5 and complete the following eight-bar dictation by providing bar lines, rhythm and tie(s) as required to the given pitches. The correct rhythm for the first note of each phrase is provided. Alter noteheads as required to reflect the rhythm played.



Prior to the commencement of the excerpt for the first time, six quaver pulses will be played on the woodblock.

The excerpt will be played as follows, with a 20-second pause between each playing:

- the complete excerpt played once
- the first phrase played twice
- the second phrase played twice
- the complete excerpt played twice.

and/or



Prior to the commencement of the excerpt, six quaver pulses will be played on the woodblock.

The complete excerpt will be played once.

See next page

Question 4: Discrepancies

(7 marks)



For copyright reasons this sound recording is not available on the Authority website. Source of music excerpt: Gordy, B., Perren, F., Mizell, A., & Richards, D. (1969). I Want you Back [Recorded by The Jackson Five]. *On The Very Best of the Jacksons* [Album]. Sony Music Entertainment. (2004). Retrieved May, 2023, from <https://open.spotify.com/track/5uvGs33ytX4A66S7eJZSPg> [Digital timing reference 00:10–00:20]

Listen to the excerpt and consider the corresponding piano reduction below.

There are **seven** errors in the score provided, as follows:

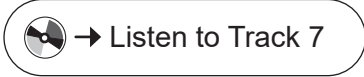
- the correct time signature is missing
- there are three pitch errors
- there are rhythm errors affecting two beats
- there is one tie missing.

Write the required changes directly onto the score to reflect how it is being played.

The first note is correct.

A piano reduction score for the song "I Want You Back". The score is written in bass clef with a key signature of two flats (B-flat and E-flat). It consists of two systems of two staves each (treble and bass clef). The first system shows the beginning of the piece, and the second system shows the continuation. The score contains several errors that need to be corrected to match the original recording.

See next page

Question 5: Harmonic/chord progression**(9 marks)**

For copyright reasons this sound recording is not available on the Authority website. Source of music excerpt: Pasek, B., & Paul, J. (2017). Never Enough (Reprise) [Recorded by Loren Allred]. On *The Greatest Showman (Original Motion Picture Soundtrack)* [Album]. Atlantic Recording Corporation. Retrieved June, 2023, from <https://open.spotify.com/track/0GI5s8lhMmQE5YQwM8Qx1J> [Digital timing reference 01:46–02:18]

Identify the **nine** chords heard in the accompaniment part of this excerpt, indicated by boxes labelled (a) to (i) below the score.

Use Roman numerals **or** chord names in A major.

The chord for the first bar is provided. It is the tonic chord.

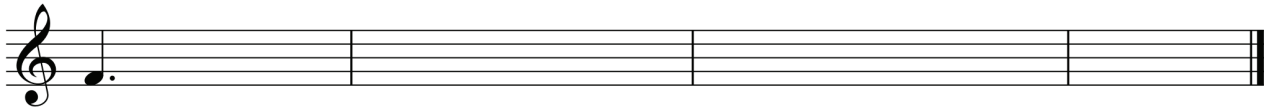
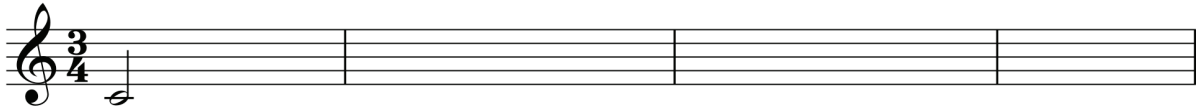
For copyright reasons this score is not available on the Authority website.
Source of score: Pasek, B., & Paul, J. (2017). *Never Enough* (Reprise).

See next page

Question 6: Melodic dictation

(11 marks)

Listen to Track 8 **and/or** Track 9 and complete the following eight-bar dictation by providing the pitch and rhythm. The correct first note of each phrase is given.

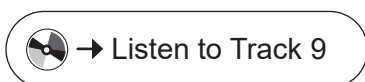


Prior to the commencement of the excerpt for the first time, the tonic chord will be played on the piano, followed by three crotchet beats on the woodblock.

The excerpt will be played as follows, with a 20-second pause between each playing:

- the complete excerpt played once
- the first phrase played twice
- the second phrase played twice
- the complete excerpt played twice.

and/or

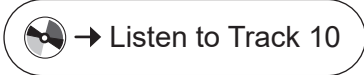


Prior to the commencement of the excerpt, the tonic chord will be played on the piano, followed by three crotchet beats on the woodblock.

The complete excerpt will be played once.

Question 7: Aural analysis

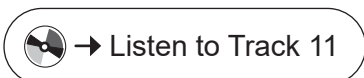
(12 marks)



For copyright reasons this sound recording is not available on the Authority website. Source of music excerpt: Rodgers, R., & Hart, L. M. (1935). Little Girl Blue [Recorded by Thad Jones]. On *Detroit – New York Junction* (Remastered) [Album]. Capital Records. (2007). Retrieved June, 2023, from <https://open.spotify.com/track/2RvZddHpCeAX9ACV2ascCB> [Digital timing reference 00:00–00:37]

- (a) Name the **three** instruments playing and provide a term that describes accurately the way the tempo is being performed. (4 marks)

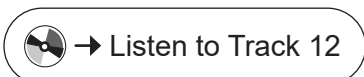
Three instruments playing	
Tempo performance term	



For copyright reasons this sound recording is not available on the Authority website. Source of music excerpt: Larson, J. L. (circa 1990–1992). Will I [Recorded by the Cast of the Motion Picture Soundtrack *Rent*]. On *Rent (Original Motion Picture Soundtrack)* [Album]. Warner Bros. Records. (2005). Retrieved June, 2023, from <https://open.spotify.com/track/0OuPMjmicFfmmB3SFFqdgQ> [Digital timing reference 01:45–02:25]

- (b) Identify the texture evident in this excerpt, and the tonality of the final chord. (2 marks)

Texture	
Tonality	



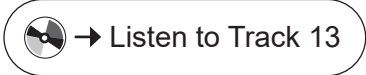
For copyright reasons this sound recording is not available on the Authority website. Source of music excerpt: Kitt, T., & Yorkey, B. (2008). Superboy and the Invisible Girl [Recorded by Jennifer Damiano, Aaron Tveit & Alice Ripley]. On *Next to Normal (Original Broadway cast Recording)* [Album]. Ghostlight Records. (2009). Retrieved July, 2023, from <https://open.spotify.com/track/5EtdXtBNgevHrD8fqDEbDi> [Digital timing reference 00:00–00:31]

- (c) Name the **two** time signatures used interchangeably in this excerpt. (2 marks)

Time signatures	
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See next page

Question 7 (continued)



For copyright reasons this sound recording is not available on the Authority website. Source of music excerpt: Smetana, B. (1874–1879). The Moldau (Vlatava), No. 2 [Performed by RCA Victor Symphony Orchestra]. On *Leopold Stokowski: The Stereo Collection 1954–1975* [Album]. Sony Music Entertainment. (1997). Retrieved July, 2023, from <https://open.spotify.com/track/6UbjJgc9gHcEhnfrKszGxX> [Digital timing reference 00:00–00:40]

- (d) Identify the **two** instrument families evident. (2 marks)

Instrument families	
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For copyright reasons this sound recording is not available on the Authority website. Source of music excerpt: Sting. (1993). Saint Augustine in Hell. On *Ten Summoner's Tales* [Album]. A&M Records. Retrieved July, 2023, from <https://open.spotify.com/track/4KejRvDIbtq42GaQ0JWqfX> [Digital timing reference 00:00–00:47]

- (e) Identify the time signature and name the compositional device evident in the bass line. (2 marks)

Time signature	
Compositional device	

End of Section One

See next page

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See next page

Section Two: Cultural and historical analysis**34% (47 Marks)**

This section has **two** parts: Part A and Part B. You **must** answer **all** parts and write your answers in the spaces provided.

Part A: contains **one** question based on the compulsory area of study that requires you to listen to a music excerpt and respond to the score provided.

Part B(i): contains **one** question based on the compulsory area of study and score/s from the correlating designated works.

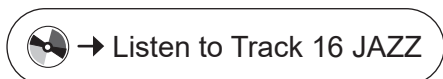
Part B(ii): contains **one** question based on a non-compulsory area of study and the correlating designated works. You **must** answer part (a) and part (b). If your response is based on the compulsory area of study, a 25% penalty will be applied.

Supplementary pages for planning/continuing your answers to questions are provided at the end of this Question/Answer booklet. If you use these pages to continue an answer, indicate at the original answer where the answer is continued, i.e. give the page number.

Suggested working time: 55 minutes.

Part A: Analysis**11% (12 Marks)**

This part contains **one** question based on the compulsory area of study that requires you to listen to a music excerpt and respond to the score provided.

Question 8**(12 marks)**

For copyright reasons this sound recording is not available on the Authority website. Source of music excerpt: Track 16: Davis, M. (1954). Solar. On *1951–1959 The Essential Works* [Album]. BD Jazz. (2019). Retrieved July, 2023, from <https://open.spotify.com/track/7Bs1nrrnAohbYBaHsVInDPc> [Digital timing reference 00:00–04:44]

Refer to page 10 of the Score booklet to answer this question.

For copyright reasons the score booklet is not available on the Authority website. Source of score excerpt: Davis, M. (1963). Solar. In *The new Real Book* (p. 325). Prestige Music. (Original work composed 1954)

- (a) Identify the key of this tune. (1 mark)

- (b) Describe the timbre of the trumpet in this tune and state how it is achieved by the performer. (2 marks)

Timbre: _____

How it is achieved: _____

See next page

- (c) The form of this tune can be considered a blues. Other than it being 12 bars in length, state **one** other reason to support this statement. (1 mark)

- (d) There are three ii-V-I progressions in this tune. One is identified below. Identify the chords and the score location for the other **two** progressions by completing the partly-filled table below. (4 marks)

Bars	Chords that form the major ii-V-I progression
4 and 5	GmI ⁷ – C ⁷ – FMA ⁷

- (e) (i) Define 'tritone substitution'. (1 mark)

- (ii) State **one** reason why the D^bmaj⁷ chord in bar 11 may **not** be considered a tritone substitution. (1 mark)

- (f) Describe the bass movement evident in this tune. (1 mark)

- (g) Name the specific instrument that plays the solo after the trumpet. (1 mark)

Part B: Short response**23% (35 Marks)****Part B(i): Compulsory area of study****11% (20 Marks)**

This part contains **one** question based on the compulsory area of study and score(s) from the correlating designated works.

Question 9**(20 marks)**

Refer to page 11 of the Score booklet to answer this question.

For copyright reasons the score booklet is not available on the Authority website. Source of score excerpt: adapted from: Hart, L., Rodgers, R., & Baker, C. (Arr.). (2016). *My Funny Valentine*. Yalunin Ivan Andreevich. (Original work composed 1937; arrangement composed 1952). Retrieved January, 2020, from <https://www.sheetmusicplus.com/title/jazz-transcriptions-chet-baker-my-funny-valentine-digital-sheet-music/20341514>

- (a) Name the 1937 Broadway musical for which this work was originally composed. (1 mark)

- (b) State how the form of this work differs from a standard AABA song form. (1 mark)

- (c) Write out the first **four** bars of the chord progression for this work. Use chord symbols and include inversions where appropriate. (4 marks)

Bar 1 chord(s): _____

Bar 2 chord(s): _____

Bar 3 chord(s): _____

Bar 4 chord(s): _____

- (d) Cool School and Hard Bop each developed predominately on different coasts of the continental United States (US). Complete the table below by identifying the US coast where each style developed, and identify **three** musical characteristics of each style. (8 marks)

Jazz style	US coast where the style developed	Musical characteristics of the style
Cool School		One:
		Two:
		Three:
Hard Bop		One:
		Two:
		Three:

Question 9 (continued)

- (e) Both Cool School and Hard Bop styles were reactions to the preceding jazz musical era. Name the preceding jazz musical era and describe **two** ways (historical, musical, social and/or political) each of these styles was a reaction to the preceding era. (5 marks)

Preceding era: _____

Jazz style	Description of how the style was a reaction to the preceding era
Cool School	One:
	Two:
Hard Bop	One:
	Two:

- (f) Other than your designated work, *Giant Steps*, name **one** other tune composed and performed by John Coltrane. (1 mark)

Part B(ii): Non-compulsory area of study

12% (15 Marks)

This part contains **one** question based on the non-compulsory area of study and the correlating designated works. You **must** answer part (a) and part (b).

If your response is based on the compulsory area of study, a 25% penalty will be applied.

Question 10

(15 marks)

- (a) Discuss the use of instrumentation/orchestration in **one** of your designated works. Provide specific examples of the application of instrumentation/orchestration drawn from your chosen designated work. (7 marks)

Section Three: Theory and composition**30% (35 Marks)**

This section has **three** questions. Answer **all** questions. Write your answers in the spaces provided.

Supplementary pages for planning/continuing your answers to questions are provided at the end of this Question/Answer booklet. If you use these pages to continue an answer, indicate at the original answer where the answer is continued, i.e. give the page number.

Suggested working time: 45 minutes.

Question 11: Visual score analysis**(10 marks)**

Refer to pages 12–13 of the Score booklet to answer this question.

For copyright reasons the score booklet is not available on the Authority website. Source of score excerpt adapted from: Weill, K. (2018). Mack the Knife. In *Trumpet Omnibook: For B-Flat Instruments* (pp. 78–79). Hal Leonard. (Original work composed 1928)

- (a) Describe the effect of the crossed noteheads in bar 20. (1 mark)

- (b) Name the chord outlined by the melody, as boxed on the score in bar 21. (1 mark)

- (c) (i) Name the rhythmic device evident in bars 18 and 19. (1 mark)

- (ii) State **two** ways the composer has created this rhythmic device. (2 marks)

One: _____

Two: _____


- (d) Name the intervals boxed in the score at the following locations. (3 marks)

Bar 110	
Bar 119	
Bar 133	

See next page

Question 11 (continued)

- (e) Outline the meaning of the following symbols/notations boxed in the score at the following locations. (2 marks)

Symbol/Notation	Meaning of the symbol
N.C. (bar 39)	
 (bar 115)	

Question 12: Theory**(11 marks)**

Consider the following musical excerpt.

Clarinet 1 in B \flat

Clarinet 2 in B \flat

- (a) (i) Name the time signature of this excerpt. (1 mark)

- (ii) The Clarinet 1 part contains three rhythmic grouping errors. Rewrite the Clarinet 1 part with correct grouping. (3 marks)

- (b) Write out the Clarinet 2 part so that it can be played one octave lower by a tenor saxophone. Include the appropriate clef and key signature in your answer. (3 marks)

- (c) Notate the following chords on the bass staff below. In your answer, use accidentals where required. (4 marks)

B \flat maj7Dmin7(\flat 5)


Cm6

A7(\sharp 5)

Question 13: Composition**(14 marks)**

Consider the following four-bar melody and answer the questions on the partly completed score provided. Write your score in concert pitch and complete it directly onto the score on the following page.

- (a) Continue the chord progression provided by writing chord symbols above the top staff. Complete the progression by using:
- harmony that reflects and supports the given melody
 - at least one chord per bar
 - ii-V-I or other functional harmonic progressions. (5 marks)
- (b) Complete the score by:
- continuing the given bass line to realise effectively your chord progression
 - voicing the given melody for the saxophone section to represent your chord progression, ensuring that your voicings fit within the octave (the baritone saxophone has been notated for you as it would sound, an octave below the alto saxophone 1)
 - adding articulations that follow jazz swing phrasing conventions. (9 marks)

Swing 

B \flat 6 Cm7/E \flat F 9



Alto Saxophone 1

Alto Saxophone 2

Tenor Saxophone 1

Tenor Saxophone 2

Baritone Saxophone

Upright Bass



Alto Sax.

Alto Sax.

Ten. Sax.

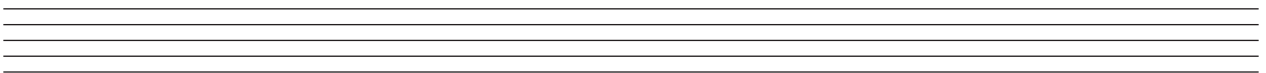
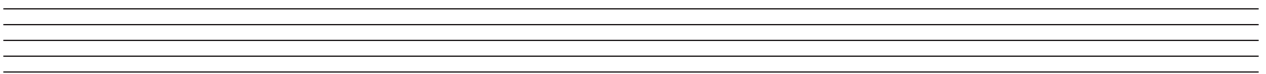
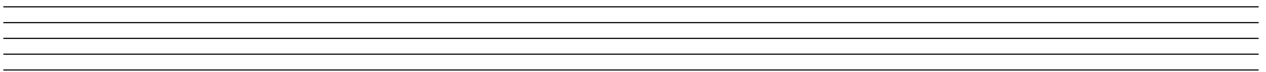
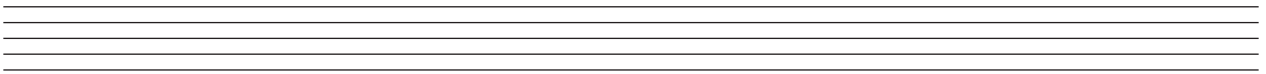
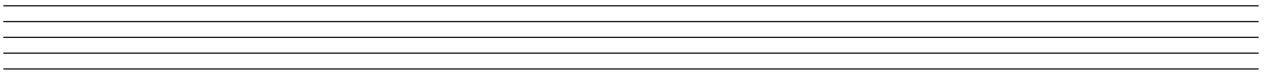
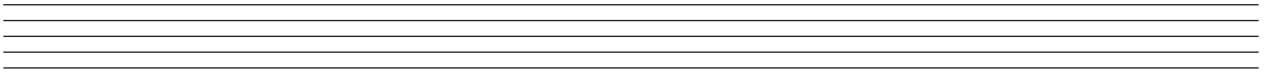
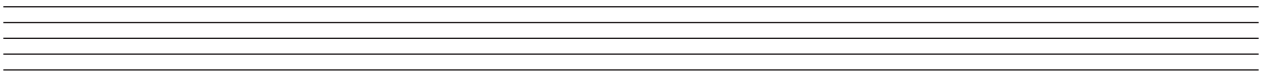
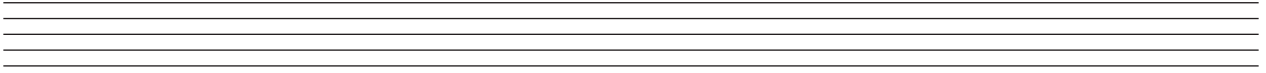
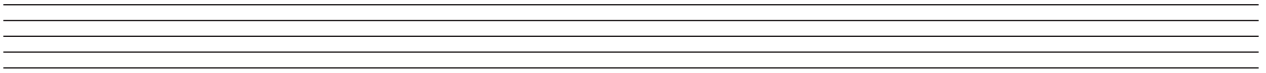
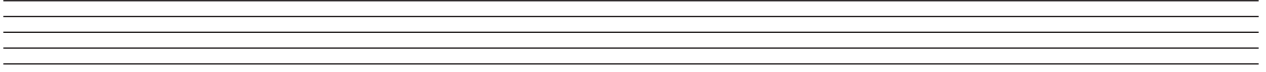
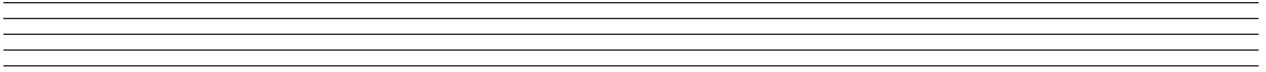
Ten. Sax.

Bari. Sax.

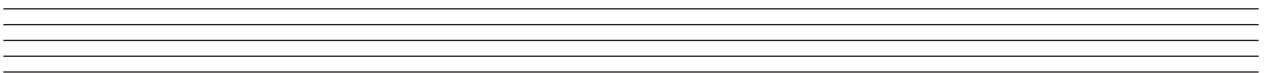
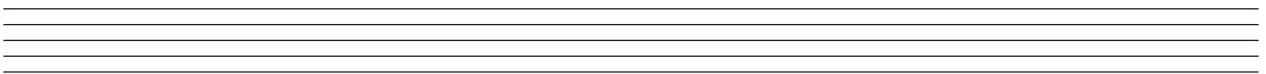
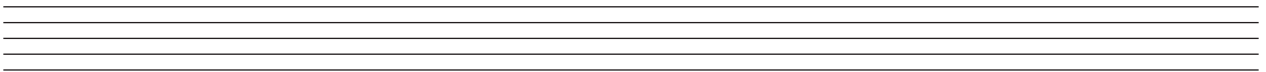
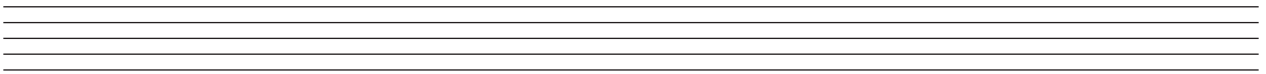
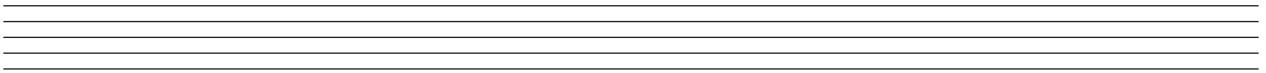
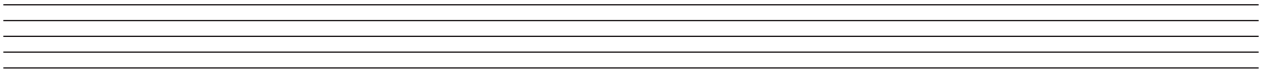
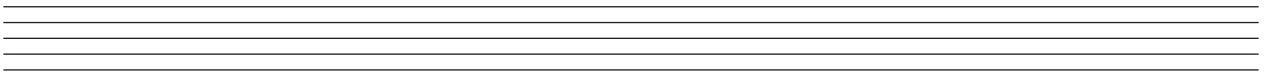
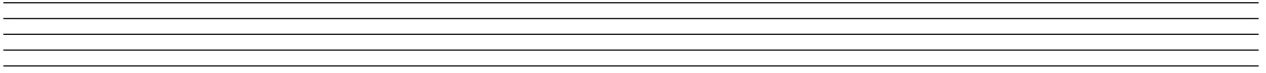
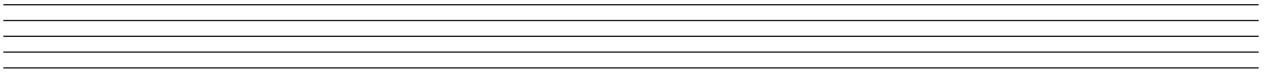
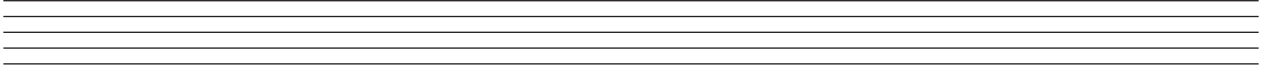
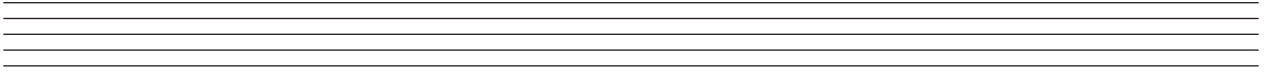
U. Bass

End of questions

Working manuscript – will not be marked



Working manuscript – will not be marked



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